

BBC-1 COLOUR

CAMERA SCRIPT

Res

02347/2231

STUDIO T.C.6

DOCTOR WHO 4X : 1

Tx 77

"IMAGE OF THE FENDAHL"

BY Chris Bouchex

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Spool: 413411

Timing: 24'38"

SATURDAY 20th AUGUST 1977

T.C.6.

1400 - 1800

Camera Rehearsal
(with TK-35 (16 mm) 1400-1800
and TK-42 (35 mm) 1400-1800)

1800 - 1900

DINNER

1900 - 1930

LINE-UP

1930 - 2200

RECORD VTC/6HT/B19180/ED/ED
(with TK-35 and TK-42)

-----ooOoo-----

EPISODE ONE

DOCTOR WHO 4 X

IMAGE OF THE FENDAHL

CAST LIST

The Doctor TOM BAKER
Leela LOUISE JAMESON
Thea Ransome WANDA VENTHAM
Dr. Fendelman DENIS LILL
Martha Tyler DAPHNE HEARD
Jack Tyler GEOFFREY HINSLIFF
Maximillian Stael SCOTT FREDERICKS
Ted Moss EDWARD EVANS
Adam Colby EDWARD ARTHUR
David Mitchell DEREK MARTIN
Hiker GRAHAM SIMPSON

- 1 -

DOCTOR WHO

by

Chris Boucher

"IMAGE OF THE FENDAHL"

S/B TKS

EPISODE ONE

RUN TK-42

TELEGINE 1 DUR: (28")

OPENING TITLES

S/I TJ 1

1. IMAGE OF THE FENDAHL

S/I TJ 2

2. by CHRIS BOUCHER

S/I TJ 3

3. PART ONE

END TK1

4A 3A 1A

MUSIC
31"

28.

1 A

1. INT. COLBY'S LAB. NIGHT

CU Skull on
f/g bench

(CHEMICALS, BALANCES,
BUNSENS, MICROSCOPES
SLIDE-RULES, CALIPERS
ARE HAPHAZARDLY
DISTRIBUTED ON
THE WORK BENCHES
AND THE FLOOR)

PULL OUT to
find COLBY
L of frame

(4, next)

(Shot 28 on 1)

THERE IS, HOWEVER,
A SINGLE ISLAND
OF TIDINESS IN
THE GENERAL CLUTTER.

ON A SMALL WORK
BENCH, A SKULL HAS
BEEN RE-CONSTRUCTED
FROM FOSSILISED
FRAGMENTS AND
MOUNTED ON A STAND.

PROFESSOR ADAM
COLBY IS GLARING
BALEFULLY AT THE
SKULL.

THEA RANSOME.

IN HER TWENTIES, DRESSED
IN A LAB. COAT,
IS WORKING AT A
MICROSCOPE)

COLBY: (TO THE SKULL) Well don't
just sit there, Eustace. Say
something. /

29. 4 A
MRS THEA
at 2nd bench

(1, next)

(Shot 29 on 4)

30. 1 A
MS COLBY L of frame, skull R
THEA: Why don't you just publish and get it over with?

COLBY: Why should anybody believe it? I found him and I don't.

31. 4 A
MLS THEA as she rises and Xs down to COLBY for 2-s
COLBY/THEA
(THEA SNATCHES UP A CLIPBOARD AND THRUSTS IT AT HIM CHALLENGINGLY)
THEA: (ICILY) Are you questioning my technical competance?

COLEBY: Of course not. The volcanic sediment is twelve million years old. I accept without reservation the results of your excellent potassium-argon tests. What I don't accept is that Eustace got himself buried under a volcano at least eight million years before he could possibly have existed.

32. 1 A
MS COLBY L of frame.
PAN DOWN (losing COLBY) to skull
COLBY: Of course not. The volcanic sediment is twelve million years old. I accept without reservation the results of your excellent potassium-argon tests. What I don't accept is that Eustace got himself buried under a volcano at least eight million years before he could possibly have existed.

33. 3 A
MCU Door It opens and STAEL enters
(ENTER MAXIMILLIAN STAEL)
STAEL: Professor Colby. Doctor Fendelman is waiting for the corrected co-ordinates.

34. 4 A
3-s COLBY/STAEL/THEA
COLBY rises, Xs to STAEL at door.
TIGHTEN + lose THEA
Let STAEL go. HOLD COLBY's X back to stool and sit.
COLBY: (HANDING HIM THE CLIP-BOARD) There you go.
STAEL: Thank you. (TURNS TO GO)
COLBY: Oh and Max, End Remember, start the day with a smile. And get it over with.

35. 1 A
MCU COLBY he looks to THEA + winks
(STAEL LEAVES WITHOUT COMMENT COLBY WINKS AT THEA)

36. 4 A
CU THEA, she laughs

(5)

S/B TK-35

- 5 -

RUN TK-35

TELECINE 2: (*DUR:)

SOF

Int. Wood. Dusk.

The HIKER is now deep
in the wood. He pauses
to examine his compass,
glancing around uneasily.

END TELECINE 2.

3A

37. 3 A 2. INT. CORRIDOR. NIGHT

LS Corridor
STAEL Xs down,
unlocks door,
+ enters
Fendelman's Lab.

(STAEL WALKS
DOWN CORRIDOR
TOWARDS THE
DOOR OF
FENDELMAN'S
LAB. + HE
ENTERS)

(1, next)

- 5 -

(Shot 37 on 3)

LB 2A

38. 1 B 2. INT. FENDELMAN'S LABORATORY. NIGHT.

IS LAB.
FENDELMAN at
top R corner.
On hearing
key in lock
he Xs down to
STAEL at door
for 2-s
STAEL/FENDELMAN

(A BANK OF DIALS
AND CONTROLS MONITORS
AND REGULATES POWER
INPUT.

ANOTHER BANK
CONTROLS DIRECTIONAL
CO-ORDINATES.

IN THE CENTRE OF
THE SET-UP THE
MAIN CONSOLE
CONTROLS THE TIME
DISPLACEMENT
SWEEP.

THIS CONSOLE HAS
AT ITS CENTRE A
SMALL VISION
SCREEN.

BESIDE THIS
SCREEN IS A BANK OF
PUSH-BUTTONS
MARKED 'COMPUTER
ENHANCE'.

DOCTOR FENDELMAN
IS MAKING FINAL
ADJUSTMENTS TO
THE EQUIPMENT.

AFTER A MOMENT
OR TWO STAEL
ENTERS)

FENDELMAN: Ah good. (cont...)

(2, next)

(Sheet 38 on 1)

FENDELMAN Xs
down to f/g

(FENDELMAN TAKES
THE BOARD AND HURRIES
TO THE DIRECTIONAL CONTROLS)

FENDELMAN: (Cont) Yes.

Let STAEL X
see R

(HE MAKES A COUPLE
OF FINE ADJUSTMENTS)

39. 2 A Right we're ready to begin, Stael.

CS Power control
bank, PULL OUT +
PAN L as STAEL
enters

(STAEL GOES TO
THE POWER CONTROL
BANK)

40. 1 B MS FENDELMAN Phase one power.

41. 2 A MS STAEL STAEL: (ACTIVATING A SWITCH)
Phase one power.

42. 1 B MCU FENDELMAN (A LOW HUMMING NOISE
BEGINS)

43. 2 A MCU STAEL FENDELMAN: Phase two power.
STAEL: (ACTIVATES A SECOND SWITCH)
Phase two power.

(THE HUMMING
NOISE GETS
LOUDER AND HIGHER
PITCHED.)

STAEL PUTS A
HAND TO HIS EYES
FOR A MOMENT AND
SHAKES HIS HEAD
SLIGHTLY AS IF
TO CLEAR IT)

44. 5 A LS THEA at her bench. 3. INT. COLBY'S LAB. NIGHT. 5A 4B

(4, next)

6

- 8 -

(Shot 44 on 5)

She turns on
stool and looks
to skull. She
rises and X's
down to it.

45. 4 B
MCU SKULL

(THEA LOOKS UP
FROM HER MICROSCOPE.
SHE SHUTS HER
EYES TIGHTLY AND
THEN OPENS THEM
WIDE. SHE RUBS
THEM AND THEN HER
NECK AS THOUGH
SHE'S GETTING A
HEADACHE.

SHE GETS UP
FROM HER WORK
STOOL AND
STRETCHES.

SHE GLANCES ACROSS
AT THE SKULL.
THERE SEEMS TO
BE JUST A SUGGESTION
OF LUMINESCENCE
ABOUT IT.
PUZZLED, SHE
GOES FOR A
CLOSER LOOK)

1B 2A

46. 1 B 4. INT. FENDELMAN'S LAB. NIGHT
MCU FENDELMAN
he Xs up to
top L of room,
then back to
orig. pos.

(2, next)

THEA'S LIGHT
ON

- 8 -

(9)

- 9 -

(Shot 46 on 1)

47.

2 A

MCU STAEL

FENDELMAN: (PRESSING A SWITCH)
Switching to main computer control.
Activate full power run-up sequence.

48.

1 B

CU any piece
of working
equipment

STAEL: Activating full power run-
up sequence, (PRESSES A SWITCH)
now!

(THE HUMMING SURGES,
RISING STEADILY
IN PITCH.

THE LIGHTS IN
THE LABORATORY
FLICKER AND DIM)

4A 5A

49.

4 A

CS Thea's
desk.

5. INT. COLBY'S LAB. NIGHT

(5, next)

- 9 -

(Shot 49 on 4)

The Light goes
out.

(THE SOUND REMAINS
AUDIBLE. THE
LIGHTS FLICKER
AND DIM.)

50. 5 A
MCU THEA
still at d.s.
bench. She looks
to her desk then
back to skull

THEA LOOKS AT
THEM, THEN LOOKS
BACK AT THE SKULL.
IT IS DEFINITELY
GLOWING NOW.

51. 4 A
MCU SKULL

SHE STARES AT IT
FASCINATED.

52. 5 A
MCU THEA
Go into
BCU THEA

AS THE GLOW
INCREASES HER
FACE DRAINS OF
EXPRESSION AND HER
EYES BECOME GLAZED)

53. 4 A
BCU SKULL

RECORDING PAUSE

(TK next)

TELECINE 3: (DUR:)

Ext. Wood. Night.

The HIKER is crashing through the underbrush.
He suddenly freezes and listens intently.
He glances around him fearfully, then panic snatches at him. He draws a shuddering breath and runs.

END TELECINE 3.

SOF

5A 4A

54. 4 A BCU SKULL 6. INT. COLEY'S LAB. NIGHT

MIX

(THEA IS IN
A DEEP TRANCE.

55. 2 A BCU THEA

THE GLOW OF THE
SKULL IS
INTENSIFYING.

SSA Bell Skull

THE SOUND OF
THE POWER BUILD-
UP CONTINUES TO
RISE IN PITCH)

RECORDING PAUSE

TELECINE 4: (Dur:) SOZ

Ext. Wood. Night.

The HIKER is running
for his life. His
movements are frantic
but he is slowing up.

HIKER : (SOBBING AND STRUGGLING)
I can't! .. I can't!

He suddenly stops
struggling and holds
his breath, listening.

Almost out of earshot
there is a dragging
sound. He listens
terrified as it comes
closer - drag, pause -
drag, pause -

END TELECINE 4.

5A 4B

7. INT. COLBY'S LAB. NIGHT

56.

4 B

Closest
poss. on
skull.

(INTERCUT)

(5, next)

(B)

MIX

57. 5 A
Closest poss.
of THEA

(A SLOW ZOOM IN
ON THEA'S FACE
AND ON THE FACE
OF THE SKULL.

MIX

58. 4 B
Closest poss
of skull

THE SOUND OF THE
POWER BUILD-UP
CLIMBS TO A HIGH-
PITCHED WHINE.

MIXED INTO THE
SOUND IS THE
DRAGGING NOISE
COMING CLOSER)

RECORDING PAUSE



TELECINE 5: (DUR:)

SOF

Ext. Wood. Night.

C.U. OF HIKER'S FACE -
eyes popping with terror.

He screams. + falls back, dropping his torch.

END TELECINE 5.

T

5A 4B

8. INT. COLBY'S LAB. NIGHT

59.	5 A	CS Skull L of frame. THEA R of frame, as she falls out of shot	(THE SOUND OF THE SCREAM IS CARRIED OVER. THEA SLUMPS TO THE FLOOR UNCONSCIOUS.)
60.	4 B	CU Skull, as the glow dies	THE GLOW OF THE SKULL DIES. THE SOUND OF THE POWER BUILD-UP RISES BEYOND THE AUDIBLE RANGE.)

60A —————
all equipment

(1, next)

15

- 17 -

(Shot 60 on 4)

1B 2A

61. 1 B 9. INT. FENDELMAN'S LABORATORY. NIGHT.
MCU STAEL

62. 2 A STAEL: Full power, Doctor.
MCU FENDELMAN

Go into CU

FENDELMAN: Excellent, Stael.
We can begin the scan. Commencing
scan. Programme one.

(PRESSES SWITCH)

RECORDING PAUSE

63. 2/1 Besp avail. *AA*
shot of equipment.

R E C O R D I N G B R E A K

ALL K9
Leela b/g.

LEELA: Professor Marin
will not be pleased

10 40 30

1. 1 C
CU Wires,
PAN R to find
2-Shot
DOCTOR/LEELA
fav. LEELA

10. INT. TARDIS.

(THE DOCTOR IS
POKING ABOUT IN
K.9's ENTRAILS)

LEELA: Well...

(SHE TWIRLS
AROUND)

THE DOCTOR: Very nasty.

(LEELA SCRUGGS AND
GIVES UP)

LEELA: Will he be all right?

Ssh, I don't know.

THE DOCTOR: It will be all right.
It just has a little corrosion in
its circuits.

2. 3 C
MCU DOCTOR

LEELA: I can call K9 'he' if I
like. You call the Tardis 'she'.

THE DOCTOR: Never!

3. 1 C
MCU LEELA

LEELA: I've heard you. And it's
quite clear to me that you can't
control this machine, either.

4. 3 C
MCU DOCTOR

THE DOCTOR: What did you say Leela?

LEELA: Leela said - It's quite clear
to me that you can't control this
machine either.

THE DOCTOR: I heard what you said!

5. 1 C
MCU LEELA

LEELA: Then why do you ask?

Leela

THE DOCTOR: I understand the Tardis
perfectly. There's not a part
of her that I haven't repaired or
adjusted at some time or another.

6. 3 C
MCU DOCTOR

(1 Next)

LEELA: Don't cry about it.

(Shot 6 on 3)

HOLD Dr's rise
and X to console.

THE DOCTOR: / Furthermore I am in
complete and constant control of her.

CAMS 1 + 3 TILT
quickly down
LEFT

(IMMEDIATELY THERE IS
A HIGH-PITCHED
SHRIEK FROM
THE CONSOLE AND THE
CRAFT BUCKS AS IT
GOES VIOLENTLY OUT
OF CONTROL)

7. 1 C
MCU LEELA
HOLD her stagger
to console.

LEELA: Complete and con.../

8. 3 C
MCU DOCTOR

DOCTOR: Ssh! Someone is using
a sonic time scan! Come on, old
girl, come on. Don't let us down
now.

LEELA: What's happening!

THE DOCTOR:
We're being dragged towards a
Relative Continuum Displacement
Zone./

9. 1 C
MCU LEELA

LEELA: A what?

THE DOCTOR: A hole in time.

10. 3 C
MCU DOCTOR

LEELA: What'll happen?/

THE DOCTOR: Wish I knew.

LEELA: Can we get free?

THE DOCTOR: All depends on this
misunderstood, uncontrollable, old
machine./

11. 1 C
MCU LEELA

LEELA: (TO THE CONTROL DESK) I'm sorry
I meant no disrespect!/

12. 3 C
2-s DOCTOR/LEELA

(1, next)

(18)

not 12 on 3)

TILT back to
normal

(Cam. 1 also)

THE DOCTOR: She's turning!

LEELA: I could have been mistaken!

THE DOCTOR: (TRIUMPHANTLY) She's
done it!

(EVERYTHING RETURNS
TO NORMAL.)

THE DOCTOR PATS
THE CONSOLE)

Well done!. Old girl you did it!

Well done! She did it. /Carrie Wanda/

13. 1 C
CU LEELA

LEELA: (AWED) You didn't tell me.
Can she really understand what we
say? /

14. 2 C
CU DOCTOR

DOCTOR: Yes, yes she just generates
a low intensity telepathic field.
Obviously your primitive thought
patterns appeal to her. /

15. 1 C
CU LEELA

LEELA: They do? /

16. 3 C
CU DOCTOR

DOCTOR: Yes.

HOLD his X
down L

LEELA: Oh!

DOCTOR: That's odd.

LEELA: What my thought patterns?

DOCTOR: I can't calculate the
co-ordinates.

LEELA: So what do we do?

17. 1 C
CU LEELA

DOCTOR: We'll just have to follow
the scan back to its source. /

18. 3 C
CU DOCTOR

LEELA: To destroy it? /

(1, next)

(10)

Shot 18 on 3)

THE DOCTOR: We have to stop it
being used certainly. If we don't
it will cause a direct continuum
implosion and destroy the planet
it's operating from.

19. 1 C
CU LEELA

LEELA: Do we know which one it
is yet?

20. 3 C
CU DOCTOR

2-s Leela/Dr

DOCTOR: Oh No!

LEELA: What?

DOCTOR: Oh No!

LEELA: What is it?

DOCTOR: Not that one!

LEELA: Not what one?

DOCTOR: Not there!

LEELA: Not where?

DOCTOR: Earth!

LEELA: Earth!

DOCTOR: Your ancestors have a talent
for self-destruction which is little
short of genius.

LEELA: Doctor I do not like the way
you ... keep talking about my
ancestors!

DOCTOR: I like your new dress.

LEELA: Oh, thank you.

DOCTOR: It's a pleasure.

R E C O R D I N G

B R E A K

20/21

1D 3D

64. 3 D 11. INT. PRIORY KITCHEN. DAY.

MCS THEA
+ coffee
+ paper

(IT IS A LARGE
STONE-FLAGGED
ROOM.

64A

LS Thea
sitting at
table.

(1 next)

24

- 23 -

(Shot 64 on 3)

She looks up

THEA RANSOME
IS DRINKING
COFFEE AND
READING A PAPER.

65. 1 D Extreme wide-shot kitchen. THEA back to cam L of frame, as FENDELMAN/STAEL enter. FENDELMAN: Ah, Thea. You're feeling better this morning?

66. 3 D MCS THEA THEA: Yes, I'm fine, thank you Doctor. I still don't remember what happened though.

67. 1 D Cu Stael MCU FENDELMAN he sits + starts to pour coffee. THEA: I do remember it was your turn to make the breakfast, Max./
FENDELMAN: I'm sorry I'm afraid that was my fault. We have only just finished work. We worked all night. And the results! I think the results will amaze even Adam. Where is he by the way?/

68. 3 D CU THEA, she looks to STAEL THEA: Out exercising Leakey.

RECORDING PAUSE

69. ~~24 D~~ CU STAEL He looks up to THEA

RECORDING BREAK

22

- 24 -

TELECINE 7: (DUR: 19⁴)

SOF

Ext. Wood. Day.

ADAM COLBY is
looking for the
dog.

COLBY: (CALLING) Leakey?
Here boy! Come on Leakey!

A whine attracts
his attention.
He moves towards it.

COLBY: Leakey. What you got boy?
More bones, is it? You old bone-
hunter, you -

The dog has found
the body of the
HIKER.

END TELECINE 7:

1D 2B 4D 3D

70. 1 D 12. INT. PRIORY KITCHEN. DAY.
2-s THEA/FENDELMAN
fav. FENDELMAN

(3, next)

(Shot 70 on 1)

FENDELMAN: ...but Colby's methodology cannot be faulted. The excavation was brilliant. The reconstruction of the skull is first class work.

71. 2 D
MCU THEA

THEA: He can't accept the evolutionary implications.

72. 1 D
MCU FENDELMAN

FENDELMAN: And you, Thea? Can you accept them?

73. 3 D
CU THEA

THEA: Chronology is my field Doctor Fendelman. I'm a technician not a human paleontologist.

74. 2 B
CS. Door, it
opens COLBY
enters

(COLBY BURSTS IN)

COLBY: There's a corpse at the edge of the wood.

75. 4 D
MCU FENDELMAN
he rises + Xs to
COLBY for 2-s
FENDELMAN/COLBY

FENDELMAN: What sort of corpse?

COLBY: A dead one, what other sort is there?

FENDELMAN: Male? Female?

76. 3 D
CU THEA

COLBY: Male

77. 4 D
2-s FENDELMAN/COLBY

THEA: Do we know him?

COLBY: I never saw him before.

(25)

(Shot 77 on 4)

- 26 -

FENDELMAN: How did he die - are there signs of violence?

78. 1 D
CU STAEL

COLBY: Not exactly. But by the look of him he didn't die easily.

79. 4 D
2-s
FENDELMAN/COLBY

STAEL: It is never easy to die.

All Thea

2-s
Fendelman/Colby

(MAKES FOR THE DOOR)

FENDELMAN: Just a moment! We must consider this.

COLBY: What's to consider? There's a body out there. We can't just leave it. Or are you breeding vultures in that secret lab of yours?

FENDELMAN: There is no need for courtesy, Adam.

COLBY: I'm sorry, it's shock. He looked terrible! He must have been terrified when he died.

80. 3 D
CU THEA

FENDELMAN: Colby, Listen! The wood is supposed to be haunted. Can you imagine what would happen if there were news of a mysterious death in it?

81. 4 D
2-s
FENDELMAN/COLBY

THEA: There'd be a certain amount of publicity.

FENDELMAN: It would be a circus.... That wood attracts enough lunatics anyway without advertising for them.

(3, next)

(Shot, 81 on 4)

COLBY: I don't see that we've much alternative.

FENDELMAN: Adam, our work is at a critical stage. Your discovery could be one of the most important milestones in human development. Your work will fundamentally affect how man views himself. We cannot be interrupted at this moment of destiny.

COLBY: Yes but, Doctor -

FENDELMAN: (CHUCKLING) And besides we wouldn't want your Nobel prize to be jeopardised by an unfortunate coincidence, now would we? /

82. 3 D
CU THEA

THEA: What are you suggesting, Doctor Fendelman? /

83. 4 D
2-s
FENDELMAN/COLBY

FENDELMAN: I'm not suggesting anything yet. When Adam is recovered + he can show me the body and we can decide. Perhaps we can arrange for it to be found somewhere else. /

84. 3 D
CU THEA

THEA: That's illegal! /

85. 4 D
2-s
FENDELMAN/COLBY

FENDELMAN: A small deception. /

86. 3 D
CU THEA

87. 4 D
2-s
FENDELMAN/COLBY
Let COLBY go,
HOLD FENDELMAN as
he Xs d to STAEL
PAN them R to door

COLBY: Probably wouldn't make much difference, I suppose. /

FENDELMAN: Exactly. We'll work something out. Stael? (Cont...) exactly.

(break next)

- 28 -

(Shot 87 on 4)

(FENDELMAN TAKES
STAEL ON ONE
SIDE, QUIETLY)

FENDELMAN: (cont.) Get on to London.
Tell Hartman I want a security team
here within two hours. Tell him I
want the best we have and I want
them armed.

I shall want you to
do a full post mortem on that body.

Let STAEL
go oof R
HOLD FENDELMAN

R E C O R D I N G B R E A K

- 28 -

(27A)

5B

27. 5 B

13. INT. TARDIS.

Wide 2-shot
PAN them to
door,

Let DOCTOR go
HOLD + TIGHTEN
on LEELA.

Let her leave
frame.

LEELA: Earth?

THE DOCTOR: Yes, Earth.

LEELA: The place of the
sonic time scan?

THE DOCTOR: Yes, more or less.

I haven't got it finally
pinpointed but it's definitely round
here somewhere. Come on.

(THE DOCTOR STRIDES OUT.)

LEELA CHECKS HER KNIFE
AND FOLLOWS)

R E C O R D I N G B R E A K

(S/E 21-32)

28

- 30 -

(RUN TX-35)

TELECINE 8: (DUR:)

SOF

Ext. Field. Day.

The Tardis has materialised in a field of cows. By nature curious, several of the animals are clustered around the door. The DOCTOR walks right into them. With an elegant flourish he doffs his hat and beams at them.

THE DOCTOR: Good morning, ladies. And which one of you has the time scanner?

LEELA emerges and immediately draws her knife.

Cu Cow

THE DOCTOR: They're harmless, large, but harmless. They're called cows. They make milk. MOQ!

LEELA: Is that good?

THE DOCTOR: If you like milk. I like milk.

MS Leela

LEELA: This doesn't look like the place, Doctor.

THE DOCTOR: I did say more or less. Though this does look rather less than more. You know I don't think these cows know anything about a time scanner. Fine, never mind, it's a beautiful day and the exercise will do us good. Come on.

END TELECINE 8.

4E 2A

14. INT. FENDELMAN'S LABORATORY. DAY.88. 2 A LS FENDELMAN

at Computer
area. He Xs
down to Power
Control Bank +
sits on stool

(FENDELMAN IS EXAMINING
A COMPUTER PRINT-OUT.)

STAEL COMES IN)

He turns

Look
FENDELMAN: Yes. It's there Stael.
As we thought. If we can just get
a visual interpretation of this
area here we will see the living
owner of that skull.

89. 4 E MCU FENDELMAN90. 2 A MCS STAEL
at door

STAEL: I have completed the post
mortem.

FENDELMAN: And?

STAEL: I cannot find the cause of
death. There is a small blister at
the base of the skull but that couldn't
have killed him.

91. 4 E MCS FENDELMAN

FENDELMAN: Natural causes then.

STAEL: There is something strange.

92. 2 A MCS STAEL

FENDELMAN: (IMPATIENTLY) Well?

STAEL: The outward signs are that
the man died quite recently. His
watch is still working. He has
yesterdays newspaper in his pocket
and a thermos of tea which is still
hot. The mud on his boots is still -

93. 4 E MCU FENDELMAN

(2, next)

(25)

- 32 -

(Shot 93 on 4)

FENDELMAN: (INTERRUPTING) Yes, yes!
Get on with it.

STAEL: The body is decomposing.

94. 2 A

MCS STAEL

He Xs down to
FENDELMAN for
2-shot
STAEL/FENDELMAN

FENDELMAN: Already?

STAEL: It's falling apart
as you watch.

FENDELMAN: And the cause?

STAEL: I don't know but it's as
though all the energy has been removed.
All the binding force has gone and all
that's left is a husk.
remains

FENDELMAN: (PENSIVELY) Very well.
Are the security team in place?

STAEL: Yes.

Let STAEL go
oof L. HOLD
FENDELMAN

FENDELMAN: Good. You will dispose
of the body. No one must know of
this. No one at all, Max.

R E C O R D I N G B R E A K



TELECINE 9:

(DUR: 2 1/4)

[SOV]

Ext. Lane. Day.

THE DOCTOR is lying on a
grassy bank, his hat over
his eyes.

LEELA: Doctor? Doctor!

THE DOCTOR pushes his
hat back and sits up.

LEELA has captured a local.
TED MOSS, a labourer,
is holding a bicycle on
which are slung a bill-
hook and a sickle. He
is standing very still as
LEELA holds her knife against
the side of his neck.

LEELA: He came armed and silent.

THE DOCTOR: (BEAMS) You must have
been sent by Providence.

MOSS: No I were sent by Council.
To cut the verges.

LEELA: Your Council should choose
it's warriors more carefully. A child
of the Sevateem could have taken you.

MOSS: Escape from somewhere did
she? If you're her doctor you shouldn't
let her wander round loose. She
could so someone a damage.

LEELA: (LOWERING HER KNIFE) He was 't
hunting us?

SCENE

THE DOCTOR: No. Have a jelly baby?

He proffers the bag.

Moss draws back slightly.

MOSS: You've both escaped from somewhere haven't you?

THE DOCTOR: Frequently. What's the nearest village?

MOSS: Fetchburgh. 'Bout a mile down that way.

THE DOCTOR: Fetchburgh? (THOUGHTFULLY) Tell me about the ghosts.

MOSS is startled, he touches his chest, where clearly he is wearing some sort of charm beneath his shirt.

MOSS: Don't know what you mean. 'Ent nothin' like that round here.

LEELA: He's lying.

THE DOCTOR: The strangers then.

MOSS: You mean Fendelman and that lot at that Priory?

THE DOCTOR: Yes. That's exactly who I mean. Where did he come from, do you know?

32

- 35 -

SOF

MOSS: Well he's foreign isn't he.
Calls hisself a scientist.

They do say he's one of the richest men in the world though you wouldn't think so to look at him, scruffy devil. They say he made his money out of 'electronics, but that don't seem likely 'cause he ent Japanese. (LOWERS HIS VOICE CONFIDENTIALLY) His people dig up bodies.

THE DOCTOR: They do? Splendid.

LEELA: Grave robbers?

THE DOCTOR: Archaeologists.
Where is this Priory?

MOSS: Yon side of the village.

THE DOCTOR: And it is haunted, of course?

MOSS: Yes, but it's the wood more than -

He stops and touches
his charm again.

THE DOCTOR: Don't worry. What's your name?

MOSS: Ted Moss.

MOSS watches them leave.
Carefully he draws the charm from beneath his shirt. It is a square metal plate on which is etched a pentagram. He bows his head slightly and presses it to his forehead.

THE DOCTOR: Ted Moss. Well don't you worry Mr. Moss, we won't tell a soul, living or dead. Come on Leela.

(They leave A.L.)

END TELECINE 9.

(34)

- 36 -

(ON TK)

1D 2B 4D 3D

95. 3 D 14B. INT. PRIORY KITCHEN. DAY.

LS Kitchen
MRS.TYLER/
MITCHELL

Let MITCHELL
go oof R to
C of room.

(MARTHA TYLER, A
FORMIDABLE LADY OF
ADVANCED YEARS, IS IN A
TOWERING RAGE WITH A
POWERFULLY BUILT SECURITY
MAN)

MITCHELL: Just relax and stay there.
We'll get it sorted out.

96. 2 B MCS MITCHELL

MRS TYLER: Don't you tell me what to
do in my own kitchen! /

97. 4 D MCU MRS. TYLER

MITCHELL: This isn't your kitchen
granma. /

MRS TYLER: I ent your granma! Don't
you granma me!

98. 1 D MC 2-s
COLBY/THEA
at door

(ENTER COLBY FOLLOWED
BY THEA)

99. 4 D MCU MRS. TYLER

COLBY: What's going on here. (TO
MITCHELL) Who are you? /

100. 3 D LS Kitchen

MRS TYLER: This fellow tried to
stop me comin' to the house. /

101. 4 D MCU MRS. TYLER

MITCHELL: My name is Mitchell. I'm
the Security Team-Leader. The house
and grounds are under restriction.
My instructions are that no-one gets
in or out without clearance. This
loony old trout seems to think she's
an exception. She isn't. /

- 36 -

(1, next)

(30)

- 37 -

(Shot 101 on 4)

MRS TYLER: Loony old trout?PAN MRS. TYLER
R to 2-s
MRS T./MITCHELL(ALMOST BERSERK WITH
RAGE SHE PHYSICALLY
ATTACKS MITCHELL.
COLBY ATTEMPTS TO
RESTRAIN HER)102. 1 D
2-s COLBY/THEAPAN COLBY L
to 3-s
MRS.T/MITCHELL/
COLBYCOLBY: Gently Mrs. T, remember
your varicose veins.(MITCHELL BACKS OFF AND
LOSES HIS TEMPER)MITCHELL: (FURIOUSLY) All right!
I've had it with you, you old bag.
Any more trouble and I'll sling you
outside and set the dog on you.COLBY: Now just a minute!THEA: You can't talk to her like that.GO into 2-s
MRS T./MITCHELLMRS TYLER: (SOFT-VOICED) Don't
ye mind him my lovelies!Cu Mrs. Tyler(THEY TURN TO LOOK AT HER.
SHE IS SMILING. HER
EYES NEVER LEAVE MITCHELL'S
FACE. HER VOICE TAKES
ON A CROONING QUALITY)He'll be sorry sooner or later. Later
or sooner he'll regret. (NORMAL VOICE)
I'm goin' now, perfessor. You can
tell Doctor Fendelman I'll come back
when they others is gone and not
before. I don't hold wi' the likes
of he.

(3, next)

(Shot 102 on 1)

21

(SHE STOMPS TOWARDS
THE DOOR)

COLBY (HELPLESSLY) Mrs. T?

MRS TYLER: (TO MITCHELL) There ent
a dog born that'd attack me, boy.
They got more sense than some people.
MUSC

Let her go.
HOLD MITCHELL
PAN him L to
2-s COLBY/MITCHELL
Let MITCHELL go.

(SHE LEAVES.)

MITCHELL FORCES A
CHUCKLE)

HOLD COLBY

MITCHELL: Now I know why they burnt
witches.

COLBY: Cheaper than oil. I don't
know who you are, friend, but I hope
you can cook./

103. 3 D
CS MITCHELL

MITCHELL: I told you who I am./

104. 1 D
C 2-s COLBY/THEA

COLBY: You meant all that stuff about
restrictions? /

105. 3 D
CS MITCHELL

MITCHELL: Of course./

106. 1 D
C 2-s
COLBY/THEA

THEA: You said no-one could go in or
out without authorisation. Does that
apply to us? /

107. 3 D
CU MITCHELL

MITCHELL: Yes, Miss Ransome./

108. 1 D
C 2-s
COLBY/THEA

THEA: That's ridiculous.

109. 3 D
CU MITCHELL

COLBY: Authorisation from whom? /

110. 1 D
C 2-s
COLBY/THEA
COLBY Xs to
door + exits

MITCHELL: If I were you I should
talk to Doctor Fendelman./

COLBY: You stay here Thea, I'll go.

31

111.5 C 15. INT. CORRIDOR 2 DAY.
COLBY enters
from Cam R
+ Xs d into
Corridor 3
(ADAM COMES
DOWN THE
CORRIDOR)

4F

112. 4 F 15A. INT. CORRIDOR 3 DAY.
LS Corridor
COLBY enters
Xs d to FEND's
Lab. Knocks.
+ Opens door.
(ADAM CROSSES
DOWN CORRIDOR
TO FENDELMAN'S
LAB.
HE KNOCKS ON DOOR)

113. 2 A 15B. INT. FENDELMAN'S LAB. DAY.
BS Fendeimans
lab.

1B 2A

COLBY enters to C. then continues Xing down to Power Control Bank.
(THE DOOR OPENS + COLBY STOMPS IN)

COLBY: Doctor Fendelman?!

(HIS ANGER IS SUDDENLY FORGOTTEN AND HE STARES AROUND HIM IN AMAZEMENT AT THE SCANNER EQUIPMENT)

See FENDEIMAN enter in b/g
(FENDELMAN ENTERS QUIETLY, UNNOTICED BY COLBY)

FENDELMAN : You are impressed?

29

(Shot 113 on 2)

COLBY: (STARING GUILTY) I don't know. I always say if you've seen one juke-box you've seen them all. This is archaeology?

FENDELMAN Xs
d. to COLBY

Go into SINGLE
FENDELMAN

114. 1 B
CU COLBY

FENDELMAN: This, Adam, is the Ultimate Archaeology. It was data from here which led me to choose the excavation sites in Kenya. Once you had pinpointed the exact location of the skull and reconstructed it, and Thea had dated it then the real work of this machine could begin.

COLBY: And that is?

115. 2 A
ECU FENDELMAN

FENDELMAN: Ten years ago I was working on a new missile guidance system. I noticed an unusual vibration effect, a sort of sonic shadow

115A

Cu Colby

R E C O R D I N G B R E A K

(29)

TELECINE 10: (DUR: 48["])

1857

Ext. Priory Gateway, Day.

Just inside the gate is
a SECURITY MAN with a
doberman on a leash.

PAN to the DOCTOR and
LEELA watching him from
a hiding place.

THE DOCTOR : What is it?

LEELA: A guard, Doctor. I will
kill him.

THE DOCTOR: No!

LEELA: Why not?

DOCTOR: You'll upset the dog.
Really Leela you simply must stop
attacking people. You'll get us
into trouble.

LEELA: Why? Do not worry Doctor,
I shall protect you.

DOCTOR: You'll protect me!
No, we'll circle round the back.

THE DOCTOR gets up and
moves off. LEELA follows.

END TELECINE 10.



- 42 -

4A 3E

116. 4 A

2-s COLBY
L/F/G,
THEA at her
work bench

16. INT. COLBY'S LABORATORY. DAY.

COLBY: Crazy as a bed bug. He actually believes that he can see into the past with that electronic fruit-machine he's got down there.

117. 3 E

MCU COLBY

THEA: Did he demonstrate it for you?

COLBY: Did he demonstrate it? Of course he didn't demonstrate it. How could he I mean it's a load of garbage. He thinks because he can pervert the laws of the land he can do the same for the laws of physics.

118. 4 A

2-s COLBY L/F/G
THEA at her work
bench.

THEA rises + Xs
d to COLBY

self- THEA: It's a bit late to start being righteous about perverting the laws of the land.

COLBY: What? Yes I suppose it is.

119. 3 E

CU COLBY

any
THEA: Did he give / reason for not demonstrating it? /

120. 4 A

CU THEA

COLBY: Apparently it only works after dark. /

THEA: (THOUGHTFULLY) Minimising solar disruption, perhaps.

COLBY: What?

(3, next)



(Shot 120 on 4)

Go into BCU

121. 3 E

C 2-shot

COLBY/THEA

COLBY rises,
they X to door.
PAN DOWN to
skull

THEA: Fendelman's no fool when it comes to electronics. He was one of the authentic geniuses in the feild until he developed this interest in the origins of man. /

COLBY: You mean until he flipped his lid. Come on. We'll get some supper...

R E C O R D I N G B R E A K

42

TELECINE 11: (DUR:)

SOF

Ext. Wood. Dusk.

THE DOCTOR and LEELA enter Fetch Wood at the same point that the hiker did at the beginning of the episode.

THE DOCTOR: The house must be that way. Come on.

He moves off. LEELA remains listening. She hears a sound nearby and draws her knife. She crouches and moves through the bushes.

END TELECINE 11.

3B

122. 3 B

17. INT. CORRIDOR 3 NIGHT.

LS Darkened Corridor.
THEA Xs d from Corridor 1 area and comes d to door of Fend's Lab.

(THEA WALKS DOWN THE CORRIDOR TOWARDS FENDELMAN'S LAB.)

(2, next)

(42)

(Shot 122 on 3

2A

17A. INT. FENDELMAN'S LABORATORY. NIGHT.

123. 2

A

LS Lab.

(in darkness)
The door opens
THEA enters +
switches on light

(THEA RANSOME
SLIPS INSIDE
AND CAREFULLY
CLOSES THE DOOR
BEHIND HER.

She looks around

SHE SWITCHES
ON THE LIGHT
AND PUTS THE
PIECE OF TOUGH
PERSPEX WITH
WHICH SHE FORCED
THE LOCK ONTO
ONE OF THE WORK
BENCHES, SINCE
WITHOUT HER LAB
COAT SHE HAS
NO POCKETS.

PAN her R as she
Xs up to computer

HOLD her X down
to Power control
bank, as she
throws first
switch, GO into
CU

SHE STUDIES
THE LABORATORY
SET-UP AND THEN,
AFTER A MOMENT'S
DELIBERATION,
SHE PRESSES THE
FIRST SWITCH
IN THE POWER
ACTIVATION SEQUENCE)

4A

124. 4

A

LS Lab.

18. INT. COLBY'S LAB. NIGHT.

GO into CU
SKULL, as
it begins
to glow.

(THE SKULL
BEGINS TO
GLOW)

RECORDING PAUSE

(44)

TELECINE 12: (DUR: 46")

SOF

Ext. Wood. Night.

LEELA, knife drawn,
is standing in cover.
The shadow of a dark
hooded FIGURE drifts
by her. She waits
a moment, then follows.

THE DOCTOR is moving
forward cautiously.
He pauses and looks
back.

THE DOCTOR: Now, whatever you do
stick close to me, understand?
Leela, Leela? She's done it
again.

END TELECINE 12.

2A

125. 2 A

CU THEA

PAN DOWN to
switches.

THEA throws
the 3rd switch

(THEA IS FALLING
INTO A TRANCE.
HER FACE IS
BLANK, HER
EYES STARING.
HER HAND SLOWLY
REACHES TOWARDS
THE THIRD SWITCH.

SHE PRESSES IT)

RECORDING PAUSE

(45)
+
(46)

TELECINE 13: (DUR:)

SOF

Ext. Wood. Night.

THE DOCTOR stops
and listens. In
the distant the sound
of something dragging
itself towards
him can be heard.

He tries to move
and finds he cannot.

THE DOCTOR: Paralysis?

The dragging sounds
draw closer.

Ext. Cottage. Night.

LEELA ghosts up to
the cottage and
works her way along
the wall to a door.

END TELECINE 13:

2A

126. 2 A
CU THEA
Go into
BCU

20. INT. PENDELMAN'S LAB. NIGHT.

(CU OF THEA)

MIX
127. 3 E
BCU Skull

21. INT. COLBY'S LAB. NIGHT

(CU GLOWING SKULL)

3E

RECORDING PAUSE

(47)

TELECINE 14: (DUR:)

SOT

Ext. Wood. Night.

The DOCTOR's eyes are wide and staring with fierce concentration.

He is breathing rapidly.

The dragging sounds are very close. They come even closer

EXT. Cottage

END TELECINE 14:

MS Leela ghosting up to door.

129A. barrels of shotgun

2C

130.2 C IS Int. Cottage

22. INT. COTTAGE. NIGHT.

(LEELA'S HAND AND ARM INTO FRAME SILENTLY PUSHING OPEN THE COTTAGE DOOR)

RECORDING PAUSE

131. 2 C CU LEELA entering cottage

(LEELA ENTERS THROUGH COTTAGE DOOR)

RECORDING PAUSE

132. CU Barrels of shotgun, pointing L of frame. It fires.

(AS THE DOOR SWINGS OPEN THE CAMERA ZOOMS IN ON THE BARRELS OF A SHOTGUN. WITH A SHATTERING ROAR THEY ARE BOTH DISCHARGED DIRECTLY INTO CAMERA)

(48)

SOT

TELECINE 15 : (DUR: 50")

CLOSING TITLES

S/I

TJ 7

Doctor Who
TOM BAKER

TJ 22

Lighting
JIM PURDIE

TJ 8

Leela
LOUISE JAMESON

TJ 23

Film Cameraman
ELMER COSSEY

TJ 9

Thea Ransome
WANDA VENTHAM

Film Recordist
BILL MEEKUMS

Martha Tyler
DAPHNE HEARD

TJ 24

Visual Effects Designer
COLIN MAPSON

TJ 10

Dr. Fendelman
DENIS LILL

Special Sound
DICK MILLS

Ted Moss
EDWARD EVANS

TJ 25

Costume Designer
AMY ROBERTS

TJ 11

Maximillian Stael
SCOTT FREDERICKS

Make Up Artist
PAULINE COX

Adam Colby
EDWARD ARTHUR

TJ 26

Script Editor
ROBERT HOLMES

TJ 12

David Mitchell
DEREK MARTIN

TJ 27

Designer
ANNA RIDLEY

Hiker
GRAHAM SIMPSON

TJ 28

Producer
GRAHAM WILLIAMS

TJ 20

Incidental Music
by DUDLEY SIMPSON

TJ 29

Director
GEORGE SPENTON-FOSTER
BBC (C) 1977

TJ 21

Production Assistant
PRUE SAENGER

Production Unit Manager
JOHN NATHAN-TURNER